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American Art News

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NEW YORK, APRIL 6, 1918.

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AN INNESS WITH A HISTORY

In the year 1849 the American Art Union had so prospered that it was found necessary to add another exhibition hall to the one occupied by the old Institution in N. Y. To celebrate the opening of the new hall the Union gave a dinner, at which one of the speakers gave the toast: "The Revolutionary War, a good study for the American Artist."

George Inness, then in high favor with the Union—which had bought four of his pictures for its annual distribution that year—was, no doubt, present at the dinner, and presumably, gave more than passing attention to the toast. At any rate the following year, 1850, he sent in for exhibition the only historical painting known from his brush, "The Gloomy Days of '76," a fact noted in the Bulletin of The American Art Union of Dec. 31, 1850 (page 188).

The reproduction on this page of this interesting canvas gives an excellent idea of its strength. The painting is handled with sureness, and has his usual rich quality, showing the influences of Rousseau, espe-

PAONE-WILCOX SUIT OFF

The suit brought by Dr. Salvatore Paone, of the Buckingham Hotel, and Naples, Italy, against the art dealer, Mrs. Eleanor Sanchez Wilcox, for an accounting on commissions claimed by the plaintiff, has been settled by the payment by the defendant to Dr. Paone of \$1,500. The settlement was accepted by Dr. Paone owing to the fact of his having been called for service in the Italian Army, and his desire to "join the colors" at once. It is understood that Dr. Paone's claim was for some \$5,000, a part of which amount was for commissions on pictures sold by Mrs. Wilcox to Mr. Carl Hamilton, the young art collector.

WILSON STATUE FOR AIX?

A special cable to "The Sun" from Paris, says a local movement has been started by the people of Aix-les-Bains, selected as a rest cure for American soldiers, to erect a statue of President Wilson in the public square. It is proposed also, as a tribute to Great Britain, to set up a bust of Queen Victoria, a frequent visitor there.

A GAINSBORO' FOR TOLEDO

A portrait by Gainsborough of "Colonel Townshend," has just been purchased by Mr. Martin V. Kelley, of Toledo, Ohio, among several "old masters" acquired from the Ehrich Galleries, 707 Fifth Ave. Mr. Kelley, who is well known in the automobile industry, only recently began to form an art collection.

The portrait is of an unusually handsome young man, and is particularly striking because of the contrast of the brilliant red coat and white stock with a dark background. It comes from a private collection in England, and has the endorsement of Sir Walter Armstrong and A. H. Buttery, "expert" of the National Gallery.

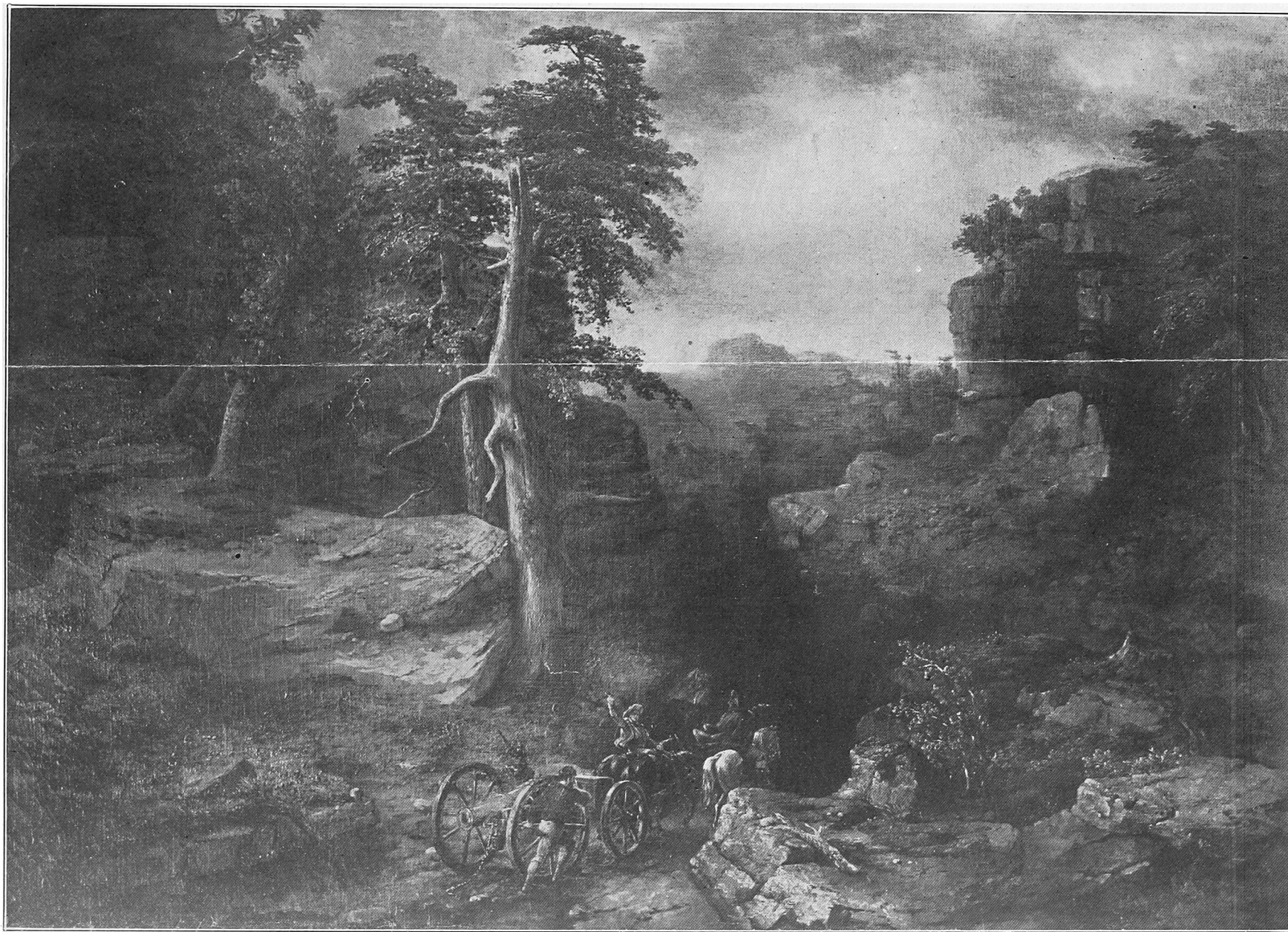
A VERSPRONCK FOR WORCESTER

A "Portrait of a Dutch Lady," by Jan Verspronck, has just been acquired by the Worcester Art Museum, of Worcester, Mass., for its permanent collection. The picture was sold at the recent Hearn auction at the Plaza, to the Ehrich Galleries of this city, which has now disposed of it to the Museum.

ART GIFT TO LOS ANGELES

The Museum of History, Science and Art, in Exposition Park, has been made the recipient of a munificent gift. Through the generosity of Mr. and Mrs. William Preston Harrison of Chicago, winter visitors to this city, the Department of Fine and Applied Arts, in which most of the larger art activities of the city center, is richer by an addition of 28 examples of such leading contemporary American artists as George Bellows, Frank W. Benson, Oscar Beringhaus, Jerome Blum, Ernest L. Blumenschein, William M. Chase, Charles H. Davis, Ben Foster, Alexis Fournier, Frederick C. Frieseke, Victor Higgins, Wilson Irvine, Leon Kroll, Hayley Lever, Gari Melchers, Lawton Parker, Frank C. Peyraud, Grace Ravlin, William Ritschel, Gardner Symons, Henry O. Tanner, Walter Ufer, Robert Vonnoh, Frank A. Werner, Guy Wiggins and Cullen Yates.

The Museum of History, Science and Art was opened in 1913, by the Supervisors of Los Angeles County, at a cost of \$300,000. Its history has been one of steady growth.



THE GLOOMY DAYS OF '76 (48x76)
George Inness (dated 1850)

At the MacCarthy Galleries.

cially in the trees and sky. The little group of patriots in various uniforms—and others without uniforms—dragging their cannon into the defile in the center of the picture, depicts a gloomy moment in America's fight for nationality. But the Stars and Stripes float above them and their courage is evident.

The N. Y. Herald of Sept. 8, 1850, had this to say of the picture—"The Gloomy Days of '76"—One feels with the lonely group a deep sympathy while studying it. It is a fine work of art." The canvas is now on view at the MacCarthy Galleries, No. 339 Lexington Ave., and should be seen by all lovers of the art of George Inness.

Hiram H. Parke Stops

Hiram H. Parke, who for a few seasons past has conducted an art auction room at Broadway and 21 St., announces that he has discontinued the business. The announcement will bring no surprise to the art trade. Mr. Parke's ideas and methods were Philadelphia, not Metropolitan.

CARRERE MEMORIAL

The memorial to the late John M. Carrere, architect, at Ninety-sixth street and Riverside Drive will be dedicated some time this month. The memorial is an exedra and staircase leading from the path at the level of the drive to the park below. In the centre of the balustrade enclosing the landing there is a tablet bearing the following inscription:

"John Mervin Carrere, architect. Born 1858. Died 1911."

Pink Milford granite was used in the construction of the memorial, designed by Thomas Hastings, Mr. Carrere's partner, the funds contributed by the friends of the dead architect. Mr. Carrere was killed in a street car accident.

The committee in charge of the memorial consists of Joseph H. Friedlander, Donn Barber, William R. Mead, Benjamin W. Morris, H. Van Buren Magonigle, C. Grant LaFarge and Electus D. Litchfield.

It is a three-quarter length standing figure of a young woman, attired in a black dress with a white lace collar and cuffs. Her ornaments include a gold cross with pearl pendant, and gold bracelets. Her fair hair is bound with dark velvet.

There were only two examples of Verspronck in the Hearn collection. The portrait is dated 1631, when the artist was in his prime. The canvas was formerly in the collection of Count Nesselrode.

War Prints for Harvard Club

The Harvard Club of N. Y. has received a \$6,000 gift from Cambridge University, England, consisting of a set of lithographs lately on exhibition in the galleries of Jacques Seligmann & Co., No. 705 Fifth Ave.

Edward Brandus Returns

Mr. Edward Brandus who has been absent from New York nearly a year, recently returned from Paris, and is at the galleries with which he is connected, at 647 5th Ave.

The 28 paintings were formally presented to the Board of Supervisors for permanent deposit in the Museum by Mr. and Mrs. Harrison, who hope, in the not distant future, to make this city their permanent home. That they fully appreciate the beauties of Southern California and its future as an art center is made evident by this extract from their letter of transmission: "Although residents of Chicago, we are no strangers to Southern California, and we expect to pass much of our time in the years to come in this glorious and wonderful city. It is with more than ordinary delight and satisfaction that we make this gift to the people of Los Angeles County, and we hope earnestly and sincerely thereby to stimulate in this community an increased interest in art and that this collection of ours will become the nucleus of a really magnificent Art Gallery in the not too distant future; that perhaps many public-spirited residents will follow the example and make other and far more valuable donations or bequests of a similar nature."

Helen B. Wood.

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LIONEL HARRIS, Proprietor

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EXHIBITIONS NOW ON

War Paintings for Charity

The much heralded exhibition of modern French paintings for the relief of disabled French soldiers—another of the long series of art benefit displays which began in N. Y., in the autumn of 1914, for French artists and their families—opened Monday afternoon, last, in the former residence of Col. Cornelius Vanderbilt (loaned for the exhibition) No. 677 Fifth Ave., with the accustomed special admission charged—this time \$3—music and speeches by M. Jules Ratkowski, who is in charge of the affair, and M. Cazenave, representing M. Andre Tardieu, French High Commissioner, and with the attendance of what George Ade calls "The real Society bluefish."

The exhibition, which will remain to April 22, is composed of some 510 numbers, mostly oils, but includes a number of watercolors, engravings and drawings—and a collection of autographed postcards. The oils and watercolors which have already been shown in the leading Canadian cities have been selected from the usual minor exhibits at the two Paris Salons of the few years before the war, and many of them will be familiar to Americans who during those years were in Paris and visited the Spring Salons. There are here and there attractive works but none that excite any especial emotion, and the so-called "war paintings," among which is the much reproduced single figure work—not a large one—by J. Berne-Bellecour (not Bellecourt as the N. Y. Herald persists in calling the well known old French war painter) "The Fight for Liberty," to be presented to President Wilson, are comparatively few in number. These, with three exceptions, relate to the Franco-Prussian war of 1870-71.

More interesting than the pictures are the 15 drawings by Ferdinand Gueldry, delegated by the French War Department to record the Belgian atrocities and which, while more literal, are even more blood-curdling, if possible, than Raemaker's cartoons.

The pictures fill the walls of two large and a small room on the first floor and three large rooms on the second. Among the well known painters represented are Barthelemy, Carme, Cavet, Dauphin, Mme. Fleury, Des Fontaines, Guillemet, Lalauze, Lavergne, Renaudin, Tavernier, Boulet, Demont, Gueldry, Firmin-Girard, Paul Legrand, Planquette, Ladureau, Charles Riviere, Georges Clairin, Dupuy, Faugeron, Jacques Simon, Giradet, Adolphe Thomasse, Nozal, Enders, Demot-Breton, Charietein Pelletier, Georges Busson, R. Arus, Ziem, and J. J. Henner.

It is not possible, under space limitations, to notice in detail the works shown. The display is given to benefit deserving men, well called by M. Brieux "Heroes without a Halo," and the visitor will find a return for his or her small admission fee, both in the knowledge that it will aid those in need, and from the pleasure of seeing some old favorites, and perchance discovering something of worth, unknown before.

Bookbinders to Exhibit

The Guild of Book-Workers announces its forthcoming exhibition in the rooms of the Architectural League, in the Fine Arts Building, 215 W. 57 St., Apr. 17-20. These exhibitions of art binding make a strong appeal to booklovers and the work turned out by the women members in particular is strictly high grade. In connection with the handbound books there will be shown bookplates, illuminations, marbled papers of charming designs, and plaster casts of old book covers.

Emil Holzhauer is holding an exhibition of his recent work at the Independents' Studio, Room 601, 1947 Broadway.

A Good MacDowell Show

The present Group exhibition of works by six women and three men painters at the MacDowell Club galleries, 108 W. 55 st., on April 7, and which will be continued another fortnight, and which is also the last regular group display of the present season (the Sketch exhibition with 48 artists contributing is still to come), is the best of the Club displays this season.

The women artists represented are Harriette Bowdoin, Louise Upton Brumback, Ellen Hopkins, Natalie Johnson, Thalia Millett and Jane Peterson, and the "adventurous males" who dare to show in such exalted company, are William E. Atwood, Alexander M. Hudnut and Frederick Theodore Weber.

Place aux dames, and one must first mention the seven examples of the colorful brush of Harriette Bowdoin, who best portrays flowering gardens and whose strongest work is "The Homestead." Mrs. Brumback, who some years ago, achieved a reputation as a colorist and painter of light and air, has six examples of her strong brush, all clear aired, well composed and rich and glowing in color. Perhaps the best work is "Silent Pool" a trifle metallic in atmosphere, but fine in effect, her atmospheric "Sunlight and Shadow," and "The Storm"—a lurid sky rent by lightning flashes, over old Gloucester town.

Natalie Johnson, a young artist, surprises one with her well drawn and posed and sympathetic and refined portraits, especially the two three-quarter length seated presentments of young women. She has a most delicate color palette and one will watch her career with interest.

Thalia Millett "arrived" sometime ago, as a more than usually well equipped landscape painter, and her present exhibit well sustains her reputation, notably her strong winter landscape "Road from Yama Farms" and her clear aired, fresh colored, breezy coast scene and marine "After a storm—Maine Coast."

Jane Peterson, one of the most clever and versatile of younger American women painters, is to the fore with two of her familiar dock and old warehouse studies, well composed and bright in color, and two figure works "Striped Jacket" and "Reflection" both delicate in color and alert in action.

The real surprise of the women painters in the display is afforded by Ellen Hopkins (Mrs. Dunlap Hopkins) who only began painting four years ago, and has made a marked advance in her art. She shows seven landscapes and one flower piece and in all evidences rare sense of, and feeling for color. The color quality, especially in her "Springtime, Berkshire Hills" and Heart of the Catskills" is really notable. "The Valley" has clear atmosphere and fine effect of light. Mrs. Hopkins has a feeling for composition, but her drawing is somewhat weak at times. Her work is full of promise.

Of the men painters represented, William E. Atwood has two half-length presentments of young women, done almost in flat tones, good and fresh in color and a Monet landscape. Alexander M. Hudnut shows six of his well drawn and composed village scenes and landscapes with one harbor scene—the village scenes clear and fresh in color, in flat tones and the "Apple Orchard" and "Sunny Harbor" deliciously fresh in color and atmosphere.

Theodore Frederick Weber, a young American artist, long resident abroad, and who returned at the war's outbreak—shows five well drawn and colored portraits and a study, all marked by unusual character expression. Especially strong and good is the pathetic "Mother and Daughter."

At her new studio, 200 W. 57 St., Miss Content Johnson recently gave a reception at which she showed some of her latest works, among them a portrait of a woman in a crimson wrap.

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Flushing Artists' Exhibit

Artists and sculptors resident of Flushing and vicinity are holding an exhibit in Odd Fellows' Hall, this week. The proceeds will go to the Flushing Hospital.

Among the exhibitors are John P. Benson, architect; Mr. and Mrs. Herman Atkins MacNeill, sculptors; Mrs. Elsa Tower Peterson, sculptor; Bryson Burroughs, who has sent some of the works of his wife, the late Edith Woodman Burroughs, sculptor; William H. Walker, illustrator; Alanson B. Walker, humorist illustrator; Joseph Chase, decorative artist; Dr. James H. Ecob, George Breck and Joel Nott Allen, portrait painter.

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Albert André at Durand-Ruel's

Some 23 oils by Albert André are on exhibition at the Durand-Ruel Galleries, No. 12 E. 57 St., to Apr. 20. The painter who, while distinctly original, still shows the influence of Manet and Renoir in his work finds his subjects—landscapes, figures and still lifes—in the Midi and on the French Riviera in winter, and his work is therefore permeated with sunlight and is joyous and refreshing in atmospheric quality. He paints with unusual sympathy and facility and withal with such strength and conviction that his canvases appeal and allure.

The sensing of the picturesque and feeling for effective composition are also his, and one is agreeably transported when studying the works now shown from these inclement climes to where "Southern suns more warmly shine."

Especially effective and attractive of the landscapes in the present display are the "Old houses at Laudun," the "Route de Nîmes," "The Saône at Lyons," "Garden at Endoume," the "Palms at Antibes," and the one touch of cold weather among all—the truthful virile "Snow at Cagnes." The "Maison Rose sous les oliviers," is a delightful study of architecture, full of color and sunlight.

Of the figure works, whose strength evidences, after a study of the landscapes, the artist's versatility, the "Interior-Woman Reading," the "Sleeping Woman," the "Woman with a Veil," the "Woman Walking," and the "Corner of the Studio-Woman Reading," are marked by strong and correct draughtmanship and decorative arrangement.

Fresh and clear in color are two or three flower and fruit pieces. There is a sense of spontaneity and truthfulness in all M. André's work which makes it the more worthy of study and attention.

Randall Davey at Montross's

Randall Davey, perhaps the most brilliant of the pupils of Robert Henri, and who has been sojourning in Cuba for sometime past, is showing at the Montross Gallery No. 550 Fifth Ave., through April 13, 21 recent works, with the exception of two examples "The Patio," brilliant in color and full of movement and "The Storm" also a bright hued and virile study of outdoor tropical life, and two portraits of white or semi-white girls—all bust presentments of young and old negroes and negresses.

The preponderance of these types makes the display somewhat monotonous, but one cannot but admire the virility of those presentments of colored men and women, ranging in hue from the lightest mulattoes to the most ebony skinned negroes, the bold dashing brushwork, fine rendering of character, and the evident sympathy and understanding with which the artist portrays his dusky subjects.

Permeated with the brilliant sunshine and color of the tropics are these canvases and Mr. Davey evidently has learned to know his Cuba.

Coming Artists' Display.

Under the leadership of Paul Bartlett, Walter Griffin, Joseph Pennell and a few other artists recently returned to this country after a prolonged absence in Europe, a movement is on foot to organize an exhibition of paintings and sculpture by formerly non-resident Americans, to be shown in the near future at a Fifth Ave. Gallery.

Among the artists invited are those already mentioned, together with Richard E. Brooks, George Oberteuffer, Richard Miller, Max Bohm, Frederick Frieseke and many others.

Hayley Lever at Daniel's

Oils and watercolors are included in a "one man show" at the Daniel Gallery, where the Australian painter Hayley Lever has on view, to April 15, a series of his recent works in both mediums.

There is color galore in this display, for the artist evidently sees as brilliantly as he paints, and his sincerity is undoubted. With firm, bold strokes he depicts vividly and realistically such scenes as "The Inner Harbour," "The Boats," "Gloucester," "Fishing Boats," "Eastern Point," and in a somewhat lower key, "Rising Mist," "Autumn," and a still-life, "St. Ives," "The Yacht Race," and "Seaside Garden" complete the display of oils.

The watercolors form an interesting part of the exhibit and relieve by their lighter note a certain monotony of color in the oils.

Works by Agnes Mayer

Agnes E. Mayer is showing a small but excellent collection of her landscapes and portraits at the Whitney-Richards Galleries, Holland House, Fifth Ave. at 30 St., to Apr. 15. Good technique, a fine sense of color and high imaginative quality, distinguish Mrs. Mayer's work. There is a lightness of touch, combined with grace and poetry of

Sculpture at Reinhardt Galleries

Strength and individuality mark the work of the English sculptor, F. Lynn Jenkins, who is holding an exhibition of portraits and other sculpture at the Reinhardt Galleries, 565 Fifth Ave., to April 13.

A marble bust of "Gloria," the youngest daughter of Mr. and Mrs. George J. Gould, and a "Portrait of a Child," also in marble, are delightful portrayals of childhood, while the portraits of more mature personages prove the sculptor's skill in imparting to marble or bronze the distinctive qualities of his models. Two bronze portrait statuettes of Mrs. Harrington Mann and Miss Gladys Zeilian, are admirably modelled, with every detail of the ultra-modern toilettes artistically handled.

A colored plaster sketch portrait of Miss M. M., is pleasing work. A tiny bronze statuette, "La Danseuse," a design for a fountain figure, bears the stamp of delicacy of conception and execution in every line of the graceful, fairy-like form. Two bronze ideal heads, "Peace in Exile" and "Enigma," are among the important works in the display. Last, but not least in order of interest and merit, there is the fine bronze group entitled "The Ides of March," in which the dignity and nobility of the fallen Caesar are finely rendered.



LA CUBANA (No. 2)
Randall Davey

At Montross Gallery

conception, that renders her compositions most attractive.

Other interesting exhibits are now on view in these galleries, and especial mention must be made of the fine collection of antique Oriental rugs, of Persian miniatures and porcelains, besides a remarkable showing of rare Persian books and MSS., enriched with illuminations, illustrations and miniatures, IX to XVII century. The Rhages, Sultanabad and Gabri pottery includes fine examples dating from the IX to XVI century.

Modern Gallery Watercolors and Drawings

Works by artists of the "modernist" school are now on exhibition at the Modern Gallery, 500 Fifth Ave., to April 30.

Marie Laurencin shows some characteristic examples of her work in watercolor. Andre Derain, Manuel Cano, Gustav de Gwozdecki, Morton Schamberg and Charles Sheeler are all represented by watercolors or drawings in their well known style.

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Three Americans at Macbeth's

A small but interesting exhibition is on at the Macbeth Gallery, 450 Fifth Ave., to April 18, where three American artists are showing some 15 oils. Charles H. Davis in "The Lone Crow" and "The Gray Brothers" has characteristically portrayed foilage-stripped trees in all the grimness of winter but with a strong touch of romance that gives personality to these skeletons of the forest in their dull, gray tints. "Spring in the Hills" and "Springtime," by the same artist, are keyed in a higher tone, suitable to the joyous themes.

There are five typical canvases by Ben Foster, "Through the Valley," "Fresh from the Garden," "After the Storm"—a good marine with surf breaking on the rocks,—"Spring Twilight" and "Yon Rising Moon," both excellent in composition and atmosphere.

Willard L. Metcalf's "Thawing Brook" shows a stream running through a snowclad landscape, brushed with his accustomed skill and conveying a sense of coming spring. His "November Sunshine" depicts a landscape rich in autumnal tints, illumined by a pale sun, while "Blossoming Willows," "May Festival" and "The Green Canopy" are frankly brilliant in color.

Exhibition of Western Paintings

The lure of the West is well depicted in the exhibition now on at the Babcock Art Galleries, 19 E. 49 St., to April 29. Eight artists who have already won distinction in painting Western motifs are represented in this unique display devoted exclusively to these themes.

Albert Groll, the painter par excellence of the Western desert, shows two fine canvases, "Flying Clouds, Arizona Desert" and "Sunset," in which the endless stretches of arid plains, dotted here and there with the dark green sagebrush, are represented in the brilliant light of noon, and in the softer glow of the setting sun, both characteristic examples of this artist's work. Charles M. Russell's "The Navahoes" and "When Loops and Swift Horses are surer than Lead," are compelling pictures of a fast disappearing race, and of a stirring bear hunt in which life and action give reality to riders, horses and lassoed "grizzly."

"Twilight" and "Chief Big Eagle" are fine typical works by William R. Leigh. F. Tenney Johnson's "At the Crossing of the Trails" and "The Last Trip," Edward Deming's "The Call of Defiance," W. Herbert Dunton's "The Night Watch" and "The Alarm," and E. L. Blumenschein's "Young Brave," are all in the same note and strong and brilliant portrayals of Western types and scenes. It goes without saying that E. Irving Couse is one of the most remarked exhibitors in this display. His "Shooting Fish" and "A Klickitat Hunter" are excellent examples.

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Owing to the disturbance caused by war conditions in the postal service, we cannot guarantee prompt delivery of this journal through the mails. For delays in such delivery, while they should be reported at once to this office, we cannot accept blame. The journal is mailed in the General New York Post Office early Friday evening of each week and should reach our N. Y. City and suburban subscribers by Saturday morning, and those at greater distances in proportionate time.

When extra copies of any issue are required, advance notice of the number of copies so required should reach this office at latest by Thursday afternoon of any week. Later orders frequently cannot be filled.

THE MARCH BURLINGTON

The March issue of the Burlington Magazine, again through delays in the transatlantic mails, belated, is of more than usual interest. Roger Fry writes of a well reproduced curious and remarkable composition panel by Gauguin "Whence Come We, Who Are We, and Where Do We Go?" There is a long, somewhat too discursive article, on Swedish and English church fonts by Johnny Roosval, and a most interesting note by Lionel Cust on a recently discovered three-quarter length standing portrait by Van Dyck at Northwick House (Capt. E. G. Spencer-Churchill's) evidently of one of his contemporaries in Antwerp before he went to England, the reproduction of which would seem to prove it an exceptionally fine example.

Those curious folds, plain or embroidered, which are a continuation of the knee breeches of many of the men subjects in XV and XVI century portraits, according to Mr. F. M. Kelly, were known as "Canions."

There are studies in Peruvian textiles by Cyril G. E. Bunt, and a description of Milanese lace with hunting scenes.

The Monthly Chronicle contains illuminating discussions of the Degas and Linnell Blake drawings and Oppenheim sales, still to come when these were written. The Burlington can be had from the American agent, James B. Townsend, 15 E. 40 St., N. Y. City.

FOREIGN ART SALES IN WAR

The recording for our readers of the results of the important art sales scheduled for last week in Paris and Berlin, under the present conditions, the great battle on the Western front—still undecided—and the consequent congestion of the European cables, is both difficult and unsatisfactory.

While our Paris correspondent, as well as the Associated Press, sent over, just in time for our issue of March 30, the result of the first day's sale in Paris, March 26 last, of the pictures owned by the late Edgar Degas, both failed to send (and no one here has received) the result of the second day's sale, March 27, while we have been unable to get any word as to whether or not the Oppenheim sale, scheduled for March 28-29 in Berlin, took place.

Further than this the cabled reports of the first session of the Degas sale were incorrect, inasmuch as they gave the total as 1,000,000 francs, when it was really 1,600,000 francs, a decided difference.

The prices at this Degas sale, held while Paris was under bombardment from airplanes and the "mystery gun," were astonishingly good. The two fine portraits by Ingres of M. and Mme. Le Blanc were purchased by Durand-Ruel, for a client, for the surprisingly high figures of 270,000 francs, which, with the selling tax of 10%, made them bring some 297,000 francs, or approximately nearly \$60,000.

London Warns Against "Floras"

"We learn," say the editors of the March issue of the Burlington Magazine of London, "that the German Emperor invites the concurrence of enemy purchasers, at the Oppenheim sale in Berlin, through the medium of neutral agents. This is a surprising lapse from the principles of the higher finance, of which the further sighted allied politicians will no doubt permit their subjects to take advantage. For much of the Oppenheim collection possesses the financial quality of gold, and is subject to no further fluctuation in value than the metal. One would have supposed that, if the Emperor possessed that Satanic power and intelligence with which he is accredited by the press, he would not have invited the export of this pictorial and glyptic gold from Germany. Before he issued his invitation to the sale, he would have consulted an authority at his elbow, of universal reputation; namely, Dr. Wilhelm von Bode. But perhaps he did, so and only 'Floras' (the wax bust, said by retained in Germany by outbidding, and only 'Floras' (the wax bust, said by Dr. von Bode to be by Leonardo da Vinci and later proved to be the work of Lucas, the modern English sculptor) be allowed to emigrate.

"Patriotic Americans should therefore be cautious how they dally with 'Flora' or she may melt in their arms, for they have the intelligence and will probably have the facilities for acquiring from this great [Oppenheim] collection, and for storing what they buy in Sweden, Holland or Switzerland, and it is to be hoped that what they store will be gold and not wax."

OBITUARY

Rufus Ellis Moore

Rufus Ellis Moore, collector of Oriental art objects, and who had one of the most complete collections of Oriental porcelains in the world, died March 29 last of pneumonia at his N. Y. city residence, in his seventy-ninth year. Mr. Moore was one of the organizers of the American Art Association, and a patron in perpetuity of the Metropolitan Museum, where his collection was on view for 17 years, being withdrawn when the collection of the late J. P. Morgan was exhibited there. He was also a surveyor, engineer, and architect, and designed the first How truss bridge.

Born at Greenfield, Mass., March 6, 1840, a son of Don L. B. Moore and Sarah C. Gay Moore, he went to Chicago in 1856, and for several years was the owner and publisher of the American Churchman there. Mr. Moore began collecting Oriental art objects in 1857, and in 1862 went abroad to study art, and nearly every year since, until 1915, visited Europe.

When he came to N. Y. in 1871, after the great Chicago fire, Mr. Moore became associated with the late James F. Sutton in the organization of the American Art Association. He directed the prize Christmas card and wallpaper exhibitions at the American Art Galleries, which gave the first important stimulus to art industries in America.

James Teackle Dennis

James Teackle Dennis, archaeologist and excavator of Egyptian temples, died at his home, in Woodbrook, Md., April 1, aged 53. Mr. Dennis in 1907, while acting as Assistant Field Director of the Egyptian Excavation Fund, discovered the tomb of King Mentuhotep I., who reigned some time between 2700 and 2800 B. C. Among the relics he brought from the king's sarcophagus was a mummy which had only thirteen ribs.

Mr. Dennis was born in Baltimore, was graduated from Lafayette College in 1887, and then took a postgraduate course at Johns Hopkins University. He was a delegate to the International Congress of Orientalists in Rome 1899 and in Copenhagen in 1902. He was president of the Baltimore Chapter of the American Oriental Society, a member of the Maryland Academy of Science, president of the Archaeological Institute of America and member of the American Bar Association.

He wrote "On the Shores of an Inland Sea," 1895; "The Burden of Isis," 1910, and "From Cataract to Equator," 1913. He also wrote treatises on scientific subjects. He leaves a widow.

John Nelson Marble

John Nelson Marble died at his birthplace, Woodstock, Vt., Monday last, April 1. He was born April 11, 1855, and was, therefore, nearly 63. For ten years past Mr. Marble, who was a well known figure and portrait painter, had lived most of the year in Santa Barbara, Cal. He was an early, and one of the oldest members of the Salmagundi Club. A bachelor, he leaves no near relatives.

Paul J. Pelz

Paul J. Pelz, architect, who designed the Congressional Library and other public buildings, died in Washington, D. C., Mar. 30, aged 76. Mr. Pelz, a fellow of the American Institute of Architects, was born in Germany, but came to America at the age of sixteen to rejoin his father, who had fled from Germany for political reasons.

New Santa Fe Museum

"Art and Archaeology" for January-February (it is published bi-monthly) devotes the issue to an interesting and fully and well illustrated story of the new art museum at Santa Fe, New Mexico, the story of whose opening and dedication last November was told in the ART NEWS at the time.

The event marked the close of the tenth year of the School of American Research and the beginning of the twentieth year of the New Mexico Archaeological Society, the organization which prepared the way for the establishment of the school in Santa Fe. The building is in itself a record of the ideals and methods of the school, as the concrete linking of archaeology and art, the revitalization of the cultural conditions and achievements of the past, to be inspiring forces in the production of new and increasingly greater art, has been a distinctive feature of the school.

The building itself is in the old Spanish mission style of architecture. The more prominent pictures shown at the opening exhibition are also illustrated in the issue.

Old Aztec Flat Found

Excavation of a prehistoric Aztec apartment house, three stories high and 259 by 380 feet in dimensions, is being completed in the Animas Valley, in Northwestern New Mexico, it is announced by the American Museum of Natural History, whose "experts" are in charge of the work. They report that in neatness and precision of construction the building rivals its modern New York prototype.

ART WORLD TO SUSPEND?

Recent contributors of articles, poems, etc., to the monthly art publication known as "The Art World" are said to have received notes from the editor, Mr. F. W. Ruckstuhl, returning said contributions, and announcing that the magazine will not appear in future. The March issue of the magazine was not published until almost the close of the month.

"The Art World" was founded in the autumn of 1916 by the artist John H. Fry (who has been the "angel" of the enterprise), F. W. Ruckstuhl, the sculptor, and Charles De Kay, the art writer and essayist, avowedly as a publication of protest against the so-called "modernist" movement in art, both here and abroad, and to voice the opinions of the conservatives in art. Experienced publishers and journalists, despite the excellent typographical appearance and lavish costly and admirable illustrations of the magazine, predicted failure for the enterprise from the start, as it was clearly evident that its editors were, save Mr. De Kay, not trained writers nor journalists. The articles published were, for the most part, verbose and tiresome, and there was an absence of any "news" quality in the publication, while the illustrations were generally of outworn and hackneyed art works.

It was proclaimed at first that "The Art World" would not accept any advertising but the publication soon stultified itself by purchasing the then tottering "Craftsman" and taking over that nearly defunct magazine's remains of advertising patronage.

So vale, "Art World." You caused a ripple of interest and excitement when you made your bow, but you proceeded to bore the art public to death with your "Petronius Arbiter," etc., and your end was sure.

Art Reporter Missing

Mr. Ralph B. Smith, who last season was the art reporter for the N. Y. Herald and who enlisted in the Royal Flying Corps some time ago, is reported from the French front as "missing." Mr. Smith was married to a young Brooklyn woman soon after he "joined the colors." The news of his disappearance will sadden many friends. He was a clever, energetic young man, had much taste for art and gave promise of a bright future.

PROVIDENCE

At the R. I. School of Design, an exhibition of paintings by Daniel Garber, W. E. Lathrop, and Robert Spencer is now on. There are at least six excellent typical examples by each artist, making a dignified and varied whole.

Robert Spencer has chosen his subjects as usual from the slums, tenements, and factories. W. E. Lathrop well sustains his reputation and "August Sky," "Mountain Pasture," "The Haunted Wood," and "Before the Equinoxial," are all superior examples of his refined art. Daniel Garber's conception of foliage painting harks back to the mid-Victorian era with slight modifications of modern origin. Those who like the Garber style of picture see much to praise in these typical examples.

In another gallery at the School of Design is shown a recent acquisition, from the Hearn sale in N. Y., last month, "The Flight Into Egypt," by Francesco Collantes. The picture is shown with others of the period belonging to the school.

At the Providence Art Club, the 39th annual exhibition of paintings is still on. There are 91 canvases hung and the collection is varied in subject and style.

A radical departure from stock in trade patterns is seen in the work of Percy Albee, Eliza D. Gardiner, and August Satre. Mr. Albee has always evinced a pronounced feeling for tonal harmony, emphasized this year in his views of rocks and waves. Miss Gardiner's art is audacious in an age of audacity and her outdoors is a world of thrills and sunlight. Mr. Satre, in his two "post impression" canvases, displays a sane attitude and at least potential beauty.

In a more conservative vein are the works of Stephen Macomber, Wm. H. Drury, Mabel M. Woodward, F. C. Mathewson, and F. Usher De Voll. Mr. Macomber's landscapes are rhythmical and idyllic. Mr. Drury's marines have a nice discrimination, Miss Woodward's figures are well considered and gracefully posed. Mr. Mathewson's landscapes are workmanlike, and Mr. De Voll's view of "N. Y. Harbor" is strong and has a dramatic touch.

The older group of local artists including H. Cyrus Farnum, Stacy Tolman, Geo. A. Hays, H. Anthony Dyer, Walter Francis Brown and Sidney R. Blough are all well represented by one or more examples. Three sales are already noted.

W. Alden Brown.

John F. Carlson has been painting in Plainfield, N. J., where he has a home and studio. He will leave next month for his summer studio and class at Woodstock, N. Y.

Mr. Guy Pene DuBois has resigned the editorship of "Arts and Decoration."

LONDON LETTER

London, Mar. 26, 1918.

No sooner has artistic London recovered from the shock of the threatened conversion of the British Museum into offices for the Air Board, than a fresh blow falls in the shape of a number of alterations recently made to the Victoria and Albert Museum in such a way as to greatly imperil its safety in case of fire. In order, presumably, to afford the officials of the Educational Department a better light, large windows have been let into a wall that was formerly blank, with the result that this side would be gravely endangered should a fire occur in the neighboring road. Those who have loaned their treasures to the Museum are by no means confident as to the precautions taken for their safety, and it is likely that certain important loan collections may be withdrawn at no distant date.

'Ware Stolen Morlands

American buyers must beware of Morlands offered to them for purchase, for three reported to be of considerable value have recently been stolen from Nantwich. The subjects are "Shepherd and Sheep," "Man and Pigs" and "Rubbing down the Post Horses." For the latter the owner had an offer of £600 only a few weeks prior to the theft. In addition to these three canvases, a Garden Scene by Watteau was also taken.

Lavery Paints Asquith

It would be interesting to see in its entirety the total number of portraits of Mr. Asquith, painted by various artists. A new one by Sir John Lavery has been unveiled this week at the Reform Club, and has received a generous meed of approval. It is not so long ago since his portrait by J. Solomon was presented to the National Liberal Club, and many another painter has tried his hand at portraying the statesman's essentially paintable features. As a matter of fact, Lavery is more successful in women's portraits than in men's, the decorative accessories of feminine costume seeming to interest him more profoundly than the less effective paraphernalia of masculine portraiture.

Pictures of German War Prison Camps

One of the smaller rooms at the Grosvenor Gallery, at which the Portrait Society's Show is still running, is now occupied by pictures of Rühleben, painted by Nico Jungman, the naturalized Dutch artist, who on returning from Volendam, in 1916, after having arranged an exhibition of Dutch pictures, was returning to England in a ship which was attacked by a German submarine, and taken prisoner with the British subjects on board the boat. He was soon sent to the British civilian camp at Rühleben, where he occupied his time in making portraits of his fellow prisoners and depicting the life around him.

The pictures, of which there are some fifty, have, of course, at the present, great topical interest, but it can hardly be said that Jungman, whose art is so essentially decorative, is at his best in work of this nature. They leave behind an impression of superficiality and never once does he succeed in conveying an impression of the deadly seriousness of an existence such as he has participated in. The portraits, pleasant enough in themselves, and possessing, by no means, small power of characterization, might belong to almost any suburban type of commonplace individual; even the theme of which he is so fond, that of the scenes at the distribution of "Parcels from Home," is recorded without emotion. It might well have belonged to any occasion when the mail arrives, bringing its usual burden of correspondence. He felt, no doubt, that his ordinary use of color would be unsuitable to a subject in which brightness of tone would be naturally unsuitable.

L. G. S.

CHICAGO

The two events this week are the exhibitions of the Chicago Society of Etchers at the Art Institute, and of portraits and figure paintings by members at the Arts Club. To the last mentioned show a portrait has been invited of real unusual interest, the work of a distinguished foreign painter, Mme. Lucas-Rubique, presenting Captain Moffatt of the Great Lakes Station.

As to the Chicago Society of Etchers let it be noted that the name is somewhat misleading, since this organization is local only in the matter of its origin. It was founded here in 1910, but has always been international in its scope, is the oldest society of American etchers and when founded was the only active organization of its kind in this country. Societies composed of its members were subsequently organized in San Francisco, N. Y., Brooklyn, Boston and Toronto. But the Chicago society has always been the parent stem. Much of its progress and the success of its exhibition has been due the efforts of Mrs. Bertha Jaques, one of the charter members and its present Secretary and Treasurer.

This current eighth annual exhibition is the largest and most comprehensive so far, consisting of 314 plates, about one-fourth in color. Among the most interesting entries are the works of John Storrs of Paris, a sculptor and pupil of Rodin, and the last person allowed to make a sketch of the Master as he lay upon his deathbed. This print, included in the exhibition, has been purchased by the Art Institute, as well by the Musée de Rodin in Paris. Another good contributor is Mukul Chandra Dey, a Hindu who shows some wonderful dry points of Indian life. He is a protégé of Sir Rabinairath Tagore, and the only man who is producing etchings in India, and his work is characterized by exquisite line and a fine sense of decoration and is pervaded by a feeling of the spirit not seen in the work of Westerners.

C. P. Larson and J. B. Sloan are the imaginative artists of this group. The former is a Dane, and exhibits some remarkable fairy tale studies, among them a willow tree springing into life, its gnarled and peculiar stump having the form of a curious old man. His conception of the war is reflected in a large and beautiful butterfly caught in the net of a garden spider. Sloan's work is very decorative as one might expect from a man who works largely on stage settings.

Lester G. Hornby has an interesting series of Chicago studies, which have proved a revelation to the natives, so esthetically beautiful has he rendered South Water street, Randolph and Rush streets. E. D. Roth of New York reflects N. Y. in much the same manner. J. C. Vondrous of New York, who received a prize at the Show last year, has been similarly honored on this occasion as, also, has J. W. Winkler, Ernest D. Roth and William A. Levy, all of whom were the recipients of Logan awards.

Carson, Pirie, Scott & Company have opened their big exhibition this week, which promises to be an event, as a large and well selected collection has been assembled. The co-operation of the Art Institute has been secured in making this establishment an outlet for Chicago art and with everything in its favor the art department has no difficulty in keeping up public interest and recording steady sales. This is a business town and one might as well be businesslike about encouraging one's artists by providing a local market.

Edward J. Hollslag opens an exhibition of landscapes at a local gallery April 8, which will be his first "one-man" show in a city where he has been widely known for years socially and professionally. A collection of his works in one gallery is bound to be most impressive.

PHILADELPHIA

Representative work of Phila. women is on view to Apr. 21st, in the 21st annual color exhibition of the Plastic Club. Some 90 canvases and miniatures are exposed, not all cataloged, but none the less worthy of attention as examples of current present-day painting. There is evidence on every side of the influence of the various local schools of outdoor sketching, good in its way, as far as it goes, but lacking the initiative and expression of ideals, apart from academic teaching that marks the appearance of the new note in art. This is mainly in reference to the work of the landscape painters who make a creditable display, pleasing in a general view as a whole even if it does not include any startling novelties when examined in detail.

Mrs. Katherine L. Farrell contributes a work delightfully vibrant in color, entitled "On the Ways," a scene in a shipyard; Miss Constance Cochrane renders the brilliant autumnal foliage of American trees in her canvas, "The Glory of October." The New Hope School has adequate presentation in Miss Fern I. Coppedge's "Winter Hillside," and in Miss Elizabeth F. Washington's "Spring Thaw." Different facture, more in the Claude Monet manner, is seen in Miss Katherine Patton's "Woods in June." There is a clever portrait of "Miss Maude G. Hopkins," by Miss Waunita Smith, and an "impressionistic" picture of a city street, crowded with a military procession, "The 18th Regiment," by Miss Teresa Bernstein.

Another canvas, small in area, by Miss Paulette van Rockens, charming in color, loose in texture, depicts a local street scene, "15th and Arch Streets," apparently only a sketch, but unerring in noting of essential points. Miss Lucile Howard exhibits a good little landscape, "Waning Light," in which there is capital sky painting and also shows her ability as a still life artist in "The Dark Corner." Miss Ethel Ellis De Turck also has a good bit of "Still Life" in the show, as does Miss Ethel Herrick Warwick in "The Antique Teapot."

Miniatures by Miss A. M. Archambault entitled "The Chinese Cabinet," and by Miss Margaret F. Winner, "The Pink Hat," are to be especially noted.

Eugene Castello.

BOSTON

Paintings by European masters are on view at the Vose Galleries for a brief period. There are large canvases by Bastien LePage, L'Hermitte, W. Orpen, F. Ziem and Corot on the walls, and important small works by J. C. Cazin, P. J. Clays, Evert Pieters, John Lavery, T. DeBock, Josef Israels, J. H. Weissenbruch, Jules Dupre, George Morland, Paul Vernon and E. Burne-Jones.

Henry Davenport, who studied architecture at the Beaux-Arts and afterward took up painting at Julian's, is having his first Boston show at the Copley Gallery. Mr. Davenport shows good grounding in craftsmanship, and in his sunny Provincetown pictures particularly, a promise of going far. Additional groups of paintings are shown at the Copley Gallery by Arthur B. Wilder, Alexander R. James, C. Scott White, George I. Noyes, W. C. Fitler, H. B. Warren.

Mr. Macknight's annual show at a Newbury St. Gallery is attracting its usual attention with a characteristic display, which has for a novelty a few vistas of flag-filled city streets.

Drawings and small watercolors by the late William T. Richards are on view at the Fogg Museum, Harvard University.

Local painters provided most of the current annual art exhibition of the Brockton public library.

E. C. S.

SAN FRANCISCO

The annual exhibition of the San Francisco Art Association is now on in the Palace of Fine Arts. The exhibits fill 16 galleries and are generally conceded to be the most interesting and representative display of modern American work held here since the Exposition, the influence of which is clearly discernible in most of the exhibits shown here.

Artists from southern California, Los Angeles, San Diego, Pasadena, Santa Barbara, Monterey, Carmel, as well as from the North and from Kansas, Washington and adjoining States are represented, irrespective of whether or not they are members of the Art Association. Every point of view, however divergent, has been given a hearing by the jury of selection, composed of the following: Mrs. Gertrude Partington Albright, Rinaldo Cuneo, Miss E. Charlton Fortune, Clark Hobart, Henry V. Poor, Hermann Rosse, Edgar Walter and E. Spencer Mackey, chairman, who also acted as the hanging committee.

The hanging committee introduced a welcome innovation by grouping each artist's work wherever possible, which was further emphasized by dividing the walls into panels by means of gray strips at regular intervals. This division between groups has been further accentuated by placing a piece of sculpture in the middle of each wall, which contributes toward giving a varied aspect to the exhibition as a whole.

The whole tone of the display is distinctly fresh, colorful and vivacious—full of the zest and buoyancy of youth, which is quite as marked in the work of the older men as well as in that of their younger confreres—all of whom seem to be working under the stimulus of the Exposition.

In accordance with the policy formulated by Director J. N. Laurvik for a correlation of the arts, an exhibition of architectural designs is this year held in conjunction with the exhibition of painting, sculptures and graphics, thus bringing these allied arts into a closer relationship. In future exhibitions it is hoped to amplify this participation to include all the crafts.

This architectural exhibition is under the auspices of the San Francisco Chapter of the American Institute of Architects, but is not limited to the members of the chapter.

Work by French artists at the battle front are on view at the Schussler Galleries. A portrait of Capt. R. C. Croxton, a recent canvas of Alfred Salzbranner, has recently been on view at the Rabjohn Gallery. Capt. Croxton is now stationed at the Presidio. Also at Rabjohn's is a Cala. landscape by Clark Hobart and a small group of the late Cadenasso's paintings hang on the walls at Rabjohn's. These canvases were formerly shown at the last Bohemian Club annual show. Alice B. Chittenden is showing some 200 Cala. paintings, wild flowers at the Stanford Art Galleries, Palo Alto. Carl Oscar Borg is exhibiting his painting "Campagna Romana" at the Helgetsen Gallery. Lucile Joullin has been appointed art instructor at Mill's College, to succeed the late Giuseppe Cadenasso.

The Bohemian Club has announced an exhibition of small canvases, preferably thumb bog sketches, by artist members, to open April 10. The proceeds from the sale are to be used as a fund for a permanent art gallery at the club. The project was voted upon a short time ago and this is the first movement in the direction of its fulfillment.

The Zuloaga exhibition closed in the Palace of Fine Arts Mar. 14, with a record breaking attendance.

The total paid admissions for the four weeks registered over ten thousand, which is twice the paid admissions registered by the exhibition when it was shown in N. Y.

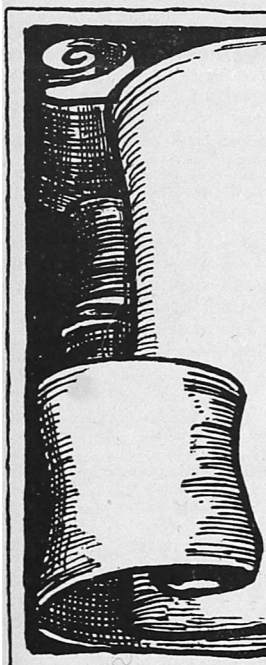
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WASHINGTON

The recent decision of the court regarding the will of Henry W. Ranger will mean much for art in the Capital, assuring the National Gallery here an increasing and representative collection of American paintings. Through Mr. Ranger's beneficence the Nation will have an important department of paintings, and by a provision of his will, a system is to be inaugurated by which pictures will be loaned to smaller museums throughout the country. This disposition of pictures will give a truly national character to this collection corresponding to that of the Luxembourg Gallery in Paris.

The Washington Handicraft Guild announces an exhibition Apr. 14-21 in the Arts Club. This will include representative examples of work done in this city in jewelry, bookbinding, decorative painting, textiles, wrought metal and architectural designs, etc.

The Arts Club has purchased its home, 2014 Eye St., testifying to its success and permanency. The club, not yet two years old, has already won a part in the life of Washington. While the exhibitions planned for the winter have not always materialized owing to war conditions there have been many notable gatherings of the art and music loving public and these occasions have become a feature in local life.

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ARTISTS' EXHIBITION CALENDAR

NATIONAL ACADEMY OF DESIGN, ninety-third annual exhibition. Fine Arts Galleries, 215 W. 57 St., N. Y., to Apr. 21, 1918.

CINCINNATI MUSEUM ASSOCIATION, Cincinnati, Ohio—Twenty-fifth annual exhibition of American art, May 25, throughout the summer. Entries by May 1, exhibits May 6.

SOCIETY OF INDEPENDENT ARTISTS, second annual exhibition, Apr. 20 to May 12. The Moorish Garden, 110 St. and Riverside Drive, N. Y.—Exhibits received Apr. 12.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS

Arlington Art Galleries, 274 Madison Ave.—Oils by Everett L. Bryant, to Apr. 13.

Avery Architectural Library, Columbia University, Morningside Heights—Designs for N. Y. Botanical Garden Greenhouses in watercolors, paintings and designs for other buildings, through Apr.

Babcock Gallery, 19 E. 49 St.—Paintings by eight Western artists, to Apr. 30.

Bonaventure Galleries, 601 Fifth Ave.—Limoges and Chinese enamels, Chelsea porcelains; rare Sevres wares, dating from 1796.

Bourgeois Galleries, 668 Fifth Ave.—Modern art exhibit by a group of Europeans and Americans, to Apr. 20.

Brooklyn Museum, Eastern Parkway, Brooklyn—French Government exhibit, from San Francisco Exposition, to Apr. 28.

Catharine-Lorillard-Wolfe Art Club, 802 Broadway—Watercolors and pastels, to Apr. 30.

Daniel Gallery, 2 W. 47 St.—Oils and watercolors by Hayley Lever, to Apr. 17.

Demotte, 8 E. 57 St.—Gothic art, sculptures, tapestries, furniture, statuary, paintings and rare fabrics.

Durand-Ruel Galleries, 12 E. 57 St.—Works by Albert Andre, to Apr. 20.

Ehrich Galleries, 707 Fifth Ave.—Old Masters, through April.

Ferargil Galleries, 24 E. 49 St.—Watercolors by T. W. Benson, Ballard Williams, Chas. Hassan, and Wm. Lathrop, and others, to Apr. 15.

Folsom Galleries, 396 Fifth Ave.—Works by modern Americans, through Apr.

Macbeth Gallery, 450 Fifth Ave.—Works by group of three artists, Chas. H. Davis, Willard L. Metcalf and Ben Foster, to Apr. 18.

Macdowell Club, 108 W. 55 St.—Works by a group of American artists, to Apr. 19.

Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Fridays, 25c., free other days. Isaac D. Fletcher coll'n. American sculpture display—Albert P. Ryder memorial.

Milch Galleries, 108 W. 57 St.—Oils by 30 American artists, to Apr. 13.

Modern Gallery, 500 Fifth Ave.—Watercolors and drawings by Marie Laurencin and a group of "modernists," through Apr.

Montross Gallery, 550 Fifth Ave.—Recent works by Randall Davey, to Apr. 13.

Museum of French Art, 599 Fifth Ave.—XVIII century color prints, to Apr. 20.

National Arts Club, 15 Gramercy Park—Works from the permanent collection by life members of the Club, to Apr. 14.

Nat'l Association of Women Painters and Sculptors, 6 W. 57 St.—Twenty-seventh annual exhib'n, Apr. 9-30.

New York Public Library—Print Gallery (Room 321) 170 etchings by Rembrandt, lent by Mr. J. Pierpont Morgan, to Apr. 18.

Stuart Gallery—Etchings by William Strang, through Apr.

N. Y. Salon of Modern French Paintings, 677 Fifth Ave.—For the relief of disabled French soldiers, to Apr. 22.

The Penguin Club, 8 E. 15 St.—Oils, watercolors and etchings by Horace Brodsky, Apr. 8-29.

Ralston Galleries, 567 Fifth Ave.—Selected works by six French soldier painters, to Apr. 17.

Reinhardt Galleries, 565 Fifth Ave.—Portraits and other sculpture by F. Lynn Jenkins, to Apr. 13.

Henry Schultheis, 142 Fulton St.—American paintings by Chase, Murphy, Wyant and others.

The Grolier Club, 47 E. 60 St.—Artistic lithographs, Apr. 11-27.

Whitney-Richards Galleries, Holland House, Fifth Ave. and 30 St.—Persian porcelains and miniatures; landscapes and portraits by Agnes E. Mayer, to Apr. 15.

Yamanaka Galleries, 680 Fifth Ave.—Old Japanese painted screens, Kano school, to Apr. 14.

ART AND LITERARY AUCTION SALE CALENDAR

American Art Association—The private library (Quakeriana) of the late Charles Roberts of Phila., incl. many rare tracts relating to America, the persecution of the Quakers in New England, and the Keithian schism in Pa., with a number of rare Bradford imprints, Wed., Apr. 10, aft. and eve. Exhib'n Apr.

6 to date of sale. Collection of books, MSS. and heirlooms of Thomas Hutchinson, last Royal Governor of Mass., together with other consignments, including historical miniature portraits on ivory of American celebrities, early American and English samplers and needlework pictures, models of famous English, American and Spanish ships, rare tracts relating to the Revolution, original documents by Governor Nicolls, relative to the Montauk Indian lands on Long Island, fine autograph letter by Washington, and other important items, Thurs. eve., Apr. 11. Exhib'n Apr. 6 to date of sale.

The Stefano Bardini collection recently received from Florence. To be sold Apr. 23 to 27 incl. Exhibition Apr. 18 to date of sale.

Anderson Galleries, Park Ave. and 59 St.—The Frederic R. Halsey collection of prints, Part XII, Dutch and English portrait engravings and old masters, XVI, XVII and XVIII centuries, Mon. and Tues. eves., Apr. 8 and 9.

Clarke's Art Rooms, 5 W. 44 St.—By order of Charles of London, a collection of authentic English antiques, including cabinet work of the Tudor, Elizabethan, William and Mary, Queen Anne, Chippendale periods, Flemish tapestries, Chinese and English porcelains, paintings, brocades, etc., Thurs., Fri., Sat. afts., Apr. 11, 12, and 13.

ART AND BOOK SALES**Benson J. Lossing Book Sale**

The first session of the sale of books and MSS. in the collection formed by the late Benson J. Lossing and others, Monday aft., in the Anderson Galleries, brought a total of \$2,163.

No. 109—"Biblia Sacra Latina," a XIII century MS. bible, written in a minute and Gothic character on 485 leaves of vellum brought \$160, the top price of the sale, from Brentano's.

Other sales were:

No. 110—A bible (Matthews version revised by Beck) and known as the first edition of the "Bug Bible," so-called by the phrase "bugges by night" in Psalm 91, instead of "terror by night," Brentano's, \$130.

No. 9—Albertus Trotius de Ferrara (1475), a rare book, a notable example of early Ferrara printing. Dr. J. Martini, \$60.

The second session, Tuesday aft., yielded a total of \$1,942.55.

No. 256—"Columbus," the rare original edition of this unusual work, written by an Austrian Monk, Casper Plautius, brought \$150, the top price of the sale, from J. C. Graham. The title contains the portraits of Saint Brandon, in recent times poetically immortalized by Matthew Arnold and Father Boyle. The volume is dated Venice, 1621, and has the bookplate of John, Lord Delaware. A rebound copy of this edition was sold at the Robinson sale (Anderson's, February, 1918) for \$350.

Other sales were:

No. 458—"De Confessione Amantis," by John Gower (London, 1554). Third edition. J. L. Clifford, \$120.

It is said that Shakespeare founded his "Pericles" upon the story of Apollonius, Prince of Tyre, contained in this book.

No. 394—"Certaine Secrete Wonders of Nature," by Edward Fenton (London, 1569), a large and perfect copy of this rarity. J. L. Clifford, \$75.

No. 389—"The Art of Graveing and Etching," by William Faithorne (London, 1662), a first edition and rare. E. Wayne, \$72.50.

The third session, Wednesday aft., yielded a total of \$2,238.55.

No. 462—A complete set of Kate Greenaway's Almanacks with numerous variations (London, 1883-1897), brought \$169, the top price of the sale, from F. W. Morris.

Other sales were:

No. 627—Lescarbot's Nouvelle, France, 1611, with four maps (Paris, 1611). R. H. Dodd, \$150.

No. 489—The original MS. of "Azalia," a story by Joel Chandler Harris (173 pages, in ink and pencil). J. C. Graham, \$130.

(Sale story concluded next week)

MacDonell-Sho Nemoto Sale

The sale of the masters MacDonell-Sho Nemoto-Kuniyeda collections of Japanese color prints and ancient Chinese paintings, Monday aft., at the American Art Galleries, netted a total of \$1,382.50.

No. 130—A kakemono "Phoenix and Paulownia Tree," by Chen-Hsing (1800 A. D.), brought \$70, from H. K. Kisson, and the same buyer secured No. 117—Makimono, "Boat Travels in the Spring," attributed to Chiu Ying (1500 A. D.), for \$70.

William R. Derrick remained at his studio at Short Hills, N. J., until late December, when he returned to his Sherwood studio with a number of landscapes. Since his return he has painted the portrait of a woman.

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Ton Ying Sale

(Continued from last week)

The second session of the sale of the Ton-Ying collection of Chinese porcelains and jades took place March 29, at the Anderson Galleries, when a total of \$2,694 was realized.

No. 351—A Ming porcelain jar; three brought \$100, the top price of the sale, from E. B. Blanchard. The next best price, \$72.50, was given for No. 360—Yung Ching reticulated jardiniere, by E. Van Gerbig.

Mandarin temple robes, prayer rugs and embroidered panels in the Ton-Ying collection from the Orient, were dispersed at the third and concluding session, March 30, for a total of \$4,104.50, making for the three afternoon sessions a grand total of \$9,116.50.

No. 552—Pair of Ch'ien-Lung jade trees, brought \$185, top price, from J. Hooper.

Other sales were:

No. 555—Ch'ien-Lung jade plant, chrysanthemum with flowers in white and green jade. H. Counihan, agent, \$180.

No. 554—Pair of Ch'ien-Lung jade plants. J. Hooper, \$150.

No. 551—Pair of Ch'ien-Lung jade plants. A. Schmidt, \$155.

No. 549—Pair of Ch'ien-Lung trees. A. A. Lawrence, \$170.

No. 547—Pair of Ch'ien-Lung jade trees. I. Black, \$170.

No. 550—Pair Ch'ien-Lung hawthorne plants. H. Hamlin, \$100.

No. 548—Pair Ch'ien-Lung jade plants. F. R. Pendleton, \$130.

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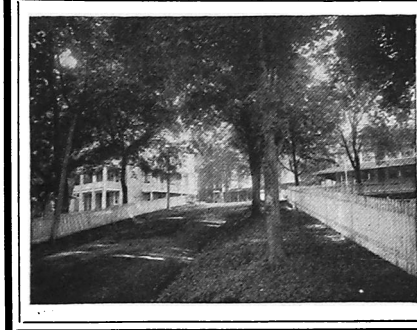
At the first of two sessions of a sale of modern foreign and American pictures, mostly oils, at the Plaza Hotel ballroom Thursday evening, conducted by Mr. Thomas E. Kirby, a total of \$9,970 was obtained for 91 canvases.

The following is a list of pictures sold, with catalog number, artist's name, title, size in inches, height first, width next, buyer's name (when obtainable), and sale price:

- 1—E. Von Nerode, "Out Door Market, Vienna," 4½x3¼. E. T. Ellis, \$30
- 2—Lessi, Tito, "The Antiquary," 6¼x4½. Bernet, agent 70
- 3—Leo-Herrmann, Chas., "Solid Comfort," 6¼x4¼. Arlington Galleries 90
- 4—Tamburini, A., "The News of the Day," 9¾x7¾. Augustus W. Clarke 110
- 5—Sanchez-Perrier, E., "On the River," 6¼x10½. H. W. Charles 200
- 6—Quadrone, "Interrupted," 10x6¼. H. Dominick 110
- 7—German School, "Head of a Man," 10¼x8¼. E. T. Ellis 25
- 8—Leo-Herrmann, C., "Refreshments," 7½x5¼. E. J. Lownes 80
- 9—Gerome, J. L., "Bashi-Bazouk," 10¼x8¼. F. J. Blanck 160
- 10—Engl, H., "Prosperous Farmer," 10¼x7¾. H. E. Bauer 30
- 11—Kiesel, C., "Head of Young Woman," 10½x8. Arlington Galleries 35
- 12—Kiesel, C., "Pet Dove," 11¼x9½. Arlington Galleries 55
- 13—Montague, F. S., "Thames at Eton College," 7½x10. Bernet, agent 50
- 14—Leo-Herrmann, C., "Gentleman in His Park," 10¼x6¼. Prinz Bros. 25
- 15—Ribot, A. T., "The Cook," 11x8¼. E. T. Ellis 30
- 16—Brissot de Warville, F. S., "Sheep," 9½x12¾. A. H. Goldingham 30
- 17—Van Beers, J., "Pierrot & Pierrette," 12½x5. Leroy Haggin 70
- 18—Semenowsky, E., "The White Veil," 12¾x9¼ (panel). Frank Keeble 40
- 19—Weiss, G., "Contentment," 13x10½. Bernet, agent 80
- 20—Grivaz, E., "In the Library," (watercolor), 14½x9½. J. Chichester 10
- 21—Gauguin, I., "And Drive Dull Care Away," 10¼x8¼. Bernet, agent 190
- 22—Guy, J. S., "The Young Jehu," 9¼x12¼. Seaman, agent 60
- 23—Lambdin, G. C., "In the Greenhouse," 13¼x10 (panel). Chichester 25

- 24—Gay, E., "October Sunset," 10x13¼. C. H. Warren 80
- 25—Moran, T., "A Mountain Lake in Utah," (millboard), 11x17. Seaman, agent 30
- 26—Blakelock, R. A., "In Central Park, New York," 10x15. E. J. Lownes 100
- 27—Williams, F. Ballard, "Landscape," 12x16. Arlington Galleries 80
- 28—Richards, W. T., "A Windy Day" (millboard), 8¾x16¼. C. J. McDonough 100
- 29—Weiss, G., "At the Inn" (panel), 12¾x9½. J. B. Haggin 75
- 30—Linder, F., "Moorish Girl" (panel), 13¼x9½. B. Vos 30
- 31—Kuwasseg, C., "Town, Holland," 13x10. T. Scheidler 45
- 32—Meyer Von Bremen, J. G., "The Hour for Rest," 14¾x11½. Bernet, agent 1,000
- 33—Lessing, K., "An Approaching Storm," 11¼x13. H. Schultheis 115
- 34—Knaus, L., "Portrait of a Lady" (panel), 14x10¾. H. E. Bauer 70
- 35—Clays, P. J., "Dutch Fishing Boats" (watercolor), 9¾x15½. T. Scheidler 50
- 36—Rosierse, I., "Market Stall," 14¼x10½. Leroy Frost 190
- 37—Delort, C. E., "The New Slippers" (panel), 13¾x10½. Bernet, agent 50
- 38—Signorini, G., "The Cup of Chocolate" (watercolor), 14½x10½. Clapp & Graham 45
- 39—Signorini, G., "In a Moorish Cafe" (watercolor), 14½x10½. E. T. Ellis 30
- 40—Chialiva, L., "Shepherdess," 14x10¾. T. Scheidler 105
- 41—Jaroszinsky, "The Last Shot" (panel), 11x17. T. Schnitzler 35
- 42—Chalon, L., "Knight and His Lady" (panel), 16x12½. Clapp & Graham 30
- 43—Cornoyer, P., "Winter" (millboard), 12x16. F. H. Shaw 140
- 44—Remington, F., "A Master Buck" (millboard), 18½x15½. M. Engel 30
- 45—Brown, W. M., "Landscape," 11¾x18. Bernet, agent 100
- 46—Brown, W. M., "Landscape," 11¾x18. Leroy Haggin 170
- 47—Dufner, E., "Down by the Lake," 16x18. Irving Brokaw 65
- 48—Lawson, E., "At the Riverside," 16¼x20. C. Daniel 70
- 50—Moran, E., "Incoming Ship," 20x16. Gumpert 100
- 51—Meyer Von Bremen, G. J., "Sleep, Baby, Sleep," 18x14¼. R. Deutsch 380
- 52—Max, G., "Head of Young Woman," 19½x15½. H. Schultheis 80
- 53—Kretschmer, J. H., "Minding the Soup," 20¾x14¼. E. J. Lownes 50
- 54—Bertzig, A., "Head," 21x17. T. Schnitzler 45
- 55—A. Casanova y Estorach, "Eating Oysters," 18½x15½. K. Richards 75
- 56—Frere, C. E., "Feeding the Pets," 21x17. Leroy Haggin 210
- 57—Worms, J., "The Last Touches" (panel), 17¾x21½. M. Tannenbaum 150
- 58—Girardet, E., "In Egypt," 16¼x24¼. Augustus W. Clarke 110
- 59—Lafosse, C., "Light of Other Days" (panel), 22x17½. W. A. Burnett 50
- 60—Kaemmerer, F. H., "The Dealer in Pewter," 23¾x14. Arlington Galleries 60
- 61—Haquette, G., "Fisherman," 18¼x24. R. Deutsch 180
- 62—Loop, H. A., "Mother and Child," 15¼x25½. R. Deutsch 75
- 63—Ferguson, A., "The Orchard," 18x24¾. J. de Jongh 60
- 64—Washington, G., "Arab Chiefs," 20x24. W. Cowen 110
- 65—Jobert, E., "Honfleur," 20x24. E. T. Ellis 50
- 66—Detti, C., "Springtime," 18¼x24. K. Richards 60
- 67—Mazzolini, "The Bird," 25x19¼. J. de Jongh 35
- 68—de Forest, L., "A Mosque," 25x17¼. G. E. Charles 50
- 69—Vinea, F., "The Flowers on the Terrace," 18x27½. J. de Jongh 75
- 70—Boileau, P., "Young Woman" (pastel and watercolor), 27x19. C. H. Warren 50
- 71—Pettijean, E., "Houses on the Riverside," 18½x26½. J. de Jongh 90
- 72—Walker, J. A., "Reconnoitring," 18x24. P. Bras 125
- 73—Tournieres, R., "Lady of the Court of Louis Quinze," 27x21½. Leroy Haggin 150
- 74—Van Boserck, R. W., "June," 21½x28¼. H. W. Charles 155
- 75—Rix, J., "Landscape," 22x29½. Aug. W. Clarke 200
- 76—Ede, F., "The River," 21½x26. Int. Art. Gallery 75
- 77—Gehler, F. O., "Sheep and Cattle," 21¼x32. C. J. McDonough 220
- 78—Meissonier, J. C. (fils), "Le Fripier," 29x23½. C. J. McDonough 150
- 79—Beauduin, J. J., "In the Sunshine," 29x24. Dr. C. H. Williams 140
- 80—Chartran, T., "Portrait of Eugene de Boscande," 30x24. Knoedler & Co. 70
- 82—Aston, Knight L., "The River," 31½x25. C. J. McDonough 170
- 83—Lawson, E., "Early Morning, Springtime, Mianus, Conn." (panel), 25x30. F. K. M. Rehn 210
- 84—Whittridge, W., "Autumn Twilight, Hudson River," 27x34. C. H. Warren 160
- 85—Lambinet, E. C., "Landscape," 27½x35¾. Leroy Haggin 240
- 86—Julian, Jos., "Going to Pasture," 25½x33¾. Lys Neanton 110
- 87—Montayne, H. V., "Market Place at Bruges, Belgium," 28x36. Leroy Haggin 100
- 88—de Madrazo, R., "The Tryst," 35x23. C. J. McDonough 150
- 89—Duch School, "Landscape" (panel), 25x37½. Mrs. E. C. Hoyt 50
- 90—Maurer, A. H., "Lady in White," 26½x29¼. K. Richards 30
- 91—Niczky, E., "The Goldfish," 41x20¼. E. Kuhnstamm 290
- 92—Hagborg, A., "The Young Farmer," 39½x25¼. A. W. Clarke 170
- 93—Benjamin-Constant, J. J., "In the Seraglio" (panel), 49x31½. C. J. McDonough 300

Total\$9,970
(Sale story concluded next week)



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RICHMOND

William Dudley Foulke was elected president of the Richmond Art Association at its recent annual meeting. Mrs. Paul Comstock, second vice-president, J. H. Bentley secretary and Dr. A. B. Price treasurer.

J. E. Bundy and Mmes. Howard Dill and F. S. Bates were elected directors for the three years and Frank Edmunds to fill the place of Walter Knollenberg.

J. E. Bundy was given an overwhelming vote for his picture "Winter Landscape," thus purchased with the \$125 given by Mrs. Mary T. R. Foulke for a picture selected in this manner.

A loan exhibition of paintings is on in the Art Gallery of the High school to April 18.

The permanent collection of the Richmond Art Association has been placed in the south gallery. The loan exhibit is hung in the northeast and north galleries.

In the collection are the following pictures:

Loaned by William Dudley Foulke—examples of Rubens, Mierevelt, Maissl, Mieris, Jasinski, Seliger, Prof. Breling, Gerard Dou, Hugo Kauffmann, Otto Sindling, Parmigiano and Van der Velde. Loaned by Mrs. John B. Dougan—examples of J. E. Bundy, J. A. Seaford and D. Scott Evans. Loaned by Mr. and Mrs. E. W. Shirk—examples of J. E. Bundy, E. Tarengi, P. Du Tommestz, I. Marie Perrault and A. Brodocomit. Loaned by Elmer E. Eggemeyer—The Garden, Maude Kaufman Eggemeyer. Loaned by Mrs. A. L. Jenkins—Test's Mill. Loaned by Mrs. M. F. Johnson—examples of Bundy, Robert W. Grafton and J. Edgar Forkner. Loaned by Frank Edmunds—examples of J. Edgar Forkner and Frank J. Girardin.

ELMIRA, N. Y.

An interesting collection of Russian War posters is now on exhibition at the Arnot Art Gallery. The pictures are loaned by Mrs. Ralph Adams Cram, of Boston, and were brought over from Russia by Mr. Whittemore, American representative in work for Russian refugees.

During April there are shown at the Arnot Gallery some 90 watercolors, decidedly the most attractive watercolor display ever held in this gallery. From here they will go to the Chicago Art Institute.

KANSAS CITY (MO.)

The walls of the Fine Arts Institute in the Y. W. C. A. building are filled with the work of eminent American women painters—Alice Schille, Helen M. Turner, Martha Walter, Mary Cassatt, Johanna K. W. Hailman and Jane Peterson.

WITH THE ARTISTS

Pictures by French Soldier Painters

An exhibition of work by French artists at the front is on at the Ralston Galleries, 567 Fifth Ave., to April 17. There is a poignant interest in these watercolor sketches and crayon drawings of scenes in the trenches, episodes in the devastated country of northern France, some of them reflecting the tragic spirit of the hour, others with a touch of Galic wit that banishes gloom. Charles Hoffbauer, who was in this country at work on the decoration of the Thomas A. Ryan Confederate Memorial Hall of Richmond when the war broke out, has sent three watercolor views representing the mediaeval Château de Coucy, one of the most picturesque castles in France, almost completely destroyed by the Huns. A trench in a cemetery at Soissons is also by the same artist who has contributed 10 out of the 24 pictures in the display.

Lucien Jonas is represented by eight cartoons. His "La Lettre du Prisonier" and "Je Vengerai Ton Père" are among the strongest of the series, and his portrait of the King of the Belgians presents a double interest, as the only one for which King Albert has posed since the beginning of the war, and gives an idea of the noble character of this truly great man in whose face the anguish for his country's sufferings is touchingly revealed. J. Duval and M. Chaineux show several interesting sketches.

Henry R. Rittenberg has recently completed a portrait of Colin Campbell Cooper and is now busy with other portraits.

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"A Pueblo Fireplace," by E. Irving Couse, was recently purchased by a private collector in Boston, from the exhibition of Taos Society of Painters. Another of his canvases was sold last week by the Milch Galleries.

Gaetano Capone has just completed at his Bristol Studio, 500 Fifth Ave., a large religious painting, "Mary, Help of Christians," 7x19 feet, for the new Salesian Fathers' Church in E. 12 St.

Joel Nott Allen has just completed a three-quarter length life size portrait of Rev. George Drew Eglert of Flushing, shown at the current exhibition of Flushing artists. Mr. Allen is at work on a large figure composition for Phila.

The many friends of S. Montgomery Roosevelt will be sorry to learn that through slipping on a rug in his West 77 St. apartment, this week he broke his right arm, and will be prevented from painting for at least two months. Mr. Roosevelt was just about to start on a fishing trip when he met with his unfortunate accident.

May Fairchild received "Honorable Mention" for her excellent portrait of a young boy, entitled "Lucius," which was shown in the annual exhibition of the Catherine Lorillard Wolfe Art Club at Grace House, 802 Broadway. The flesh tints were particularly well handled.

"The Emerald Robe," Robert Nisbet's fine and large landscape recently shown at the Arlington Galleries, and which won for the artist a silver medal at San Francisco, has been purchased by Mr. Joseph G. Butler, Jr., of Youngstown, Ohio, for the museum he recently presented to that city.

The Zyndorest Exhibition

The Zyndorest (whatever that may be) invites the art public to come and see an exhibition of "paintings and drawings by living artists of live people," at 115 E. 10 street, between 2nd and 3rd Avenues, for the spring season. When one goes there, one finds no catalog, and no numbers on the pictures, many of which lack signatures, so that the visitor to the restaurant where they are hung receives little real satisfaction.

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